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JUNE 5, 1937 ✦ COMMEMORATING GIOTTO:
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Brooklyn Museum, Eastern Parkway. *Prints and Drawings by Millet*, to June 27.
Columbia University, Avery Library. *Architectural Books*, to June 10; *Fine Bindings and Association Copies from the Collection of the Avery Library*, to Aug. 20.
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Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Paintings by Renoir*, to Sept. 13.
Museum of the City of New York, Fifth Ave. at 103rd St. *Fathers and Sons of the New York Stage*, to Sept. 1; *Recent Accessions*, to June 10; *Index of American Design: the Decorative Arts in Early New York*, to July 19.
National Committee on Folk Arts of the United States, 673 Fifth Ave. *Folk Arts of Kentucky*, to June 19.
New York Public Library, Fifth Ave. at 42nd St., Room 321. *A Century of Prints*, to Nov. 1; *Kings and Queens: Coronation and Festival Books*, to Nov. 1.
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(Continued on page 26)

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THE ART NEWS

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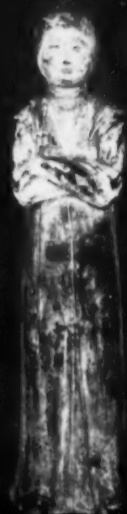
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POTTERY FIGURES of the T'ang and Wei Dynasties



THE slender standing figure of a court lady wearing a high-waisted robe dates from the Wei dynasty. Remains of red polychrome are left on the pottery surface, which is buff. From Yamanaka and Company.



FROM the collection of Edward I. Farmer comes the pottery figure of a prancing horse. It is realistically molded in fine detail, tracings of red and black pigments showing on the buff pottery.



THE figure of a female circus performer with her trained horse is from the collection of Ralph M. Chait. In pottery of this period Tang art reached a superlatively high level in artistic conception and craftsmanship.



THE group of terra cotta dancing girls of the T'ang dynasty illustrates the unusual ability of potters of this

era to seize upon the essentials in the attitudes of the figures they modeled. From C.T. Loo and Company.

THE FORUM OF DECORATIVE ARTS

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AN unusual library candlestick from Arthur Churchill, Ltd., London, this piece has a heavily knopped baluster with tears. Its foot is hemispherical and is ringed in an unusual manner. It was made circa 1700.

THE armorial wine glass with slender baluster stem and bowl, finely decorated with stipple engraving, comes from Cecil Davis, London. It was made circa 1730 and engraved by Wolff.



THE creamer from Clapp and Graham was made in New York in the middle of the eighteenth century. It is decorated with a cartouche motive, and stands on three claw feet.



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THE BARBERINI "PRESENTATION OF THE VIRGIN" GOES TO BOSTON

Second of the two famous panels attributed to Fra Carnevale to come to America within a year, the magnificent Presentation of the Virgin is the companion to the equally fine Birth of the Virgin acquired by the Metropolitan Museum of Art in the spring of 1936. Both panels are the work of a painter influenced by Florence but working in Umbria, probably in Urbino, in the third quarter of the fifteenth century; they were long gems of the Barberini Collection in Rome, whence they passed to Prince Corsini and the Marchesa Ricasoli in Florence, who were their last private owners. With Boston's acquisition of this panel, two of the most charming and important Italian quattrocento paintings are in American permanent possession.

THE ART NEWS

JUNE 5, 1937

An Italian Masterpiece for Boston

By Charles C. Cunningham

THE Trustees of the Boston Museum of Fine Arts, as a notable finale to a season in which have been acquired such masterpieces as the *Portrait of a Doge* by Gentile Bellini and *Le Bal à Bougival* by Renoir, announce the purchase of the famous Barberini *Presentation of the Virgin* attributed to the fifteenth century Umbrian architect-painter, Fra Carnevale. The panel, one of a pair formerly in the Barberini Palace in Rome, is the companion picture to the *Birth of the Virgin* acquired last year for the Metropolitan Museum in New York. The picture came to Boston from the collection of Prince Corsini who acquired it several years ago at the division of the Barberini estate, and it is indeed fortunate that the two panels have found a home in such close proximity on this side of the water.

Although the theme of each picture is a religious one, the actual interest is divided equally between the elaborate architectural setting of the panels and the brilliantly executed figures with their richly colored costumes. In fact the infant Virgin in the *Birth of the Virgin* and the young maiden of the *Presentation* are almost lost in the profusion of figures, architecture, and sculptural reliefs.

The scene of the *Presentation of the Virgin* takes place at the entrance to a basilican church whose façade is elaborately adorned with classical motifs and sacred and profane reliefs in *grisaille*, representing a piping satyr and a dancing nymph, a Visitation scene with two attendant figures, two unidentifiable girlish figures, and is topped at the pediments with free standing figures depicting the Virgin Annunciate and the Angel Gabriel. The basilican interior is surmounted by a wooden roof, and through the clerestory windows can be seen the blue sky with a peculiar type of fleecy clouds. Through a door at the left is a street with houses and

two men going about their daily tasks. Incidental male figures with many-colored costumes dot the interior of the church, and in the rear are two altars, at the furthestmost of which are three monks who await the arrival of the Virgin. In the foreground on the central axis of the church is the young Virgin who is dressed in a brilliant

blue dress and is accompanied by her mother attired in clear green. She is attended by four heavily robed and hooded female figures dressed in varying shades of blue and black. Approaching at the right are two elegantly clothed courtiers, while at the left, resting on the multi-colored marble pavement, are figures of three nude beggars and their dog. The color scheme of the painting, which is extremely subtle and varied, cannot be taken in at a glance, but must be studied at great length. There is an amazing variety of blues, greens, reds, and yellows which are admirably set off by the cool grey of the architecture.

Although the painting exhibits a very definite style, it is exceedingly electric and betrays artistic influences from many sources. As a result of this the attribution of the two panels has baffled scholars for more than half a century, and few have reached like conclusions other than the fact that the paintings must have originated from Umbria, around the third

quarter of the fifteenth century, and that they betray the influence of Piero della Francesca, who was the principal Umbrian painter at that time.

The history of the paintings is not absolutely clear but it is believed that they formed part of the collections of the Montefeltro and Della Rovere families, which were appropriated and brought from Urbino to Rome about 1630 by Maffeo Barberini, Pope Urban

(Continued on page 20)



RECENTLY ACQUIRED BY THE BOSTON MUSEUM OF FINE ARTS
THE "PRESENTATION OF THE VIRGIN," ATTRIBUTED TO FRA CARNEVALE: DETAIL



RECENTLY PRESENTED BY MR. EDWARD DRUMMOND LIBBEY TO THE TOLEDO MUSEUM OF ART
A FOURTH CENTURY B. C. GREEK MARBLE HEAD OF A YOUNG GIRL IN THE STYLE OF PRAXITELES

TOLEDO: A GREEK MARBLE

By Blake-More Godwin

AFTER twenty years in the collection of the late Henry Goldman of New York, one of the few original Greek heads which have survived the centuries, comes, as the gift of Edward Drummond Libbey, to add its Praxitelean loveliness to the classic splendor of the Toledo Museum of Art. Twice exhibited at the Metropolitan Museum of Art when it was in Mr. Goldman's collection, the piece was secured from him for the Toledo Museum just before his recent death.

That so fine a gem should have existed for twenty-four centuries suffices to insure interest, but when the piece of sculpture, remarkably intact, is closely associated with the most popular sculptor of his time, Praxiteles, the accession becomes an event of major importance in the development of any museum's permanent collection.

As Pheidias was the leader of the fully developed style of the fifth century, Praxiteles was responsible for the "infusion into marble of the emotions of the soul" which characterized the sculpture of the fourth century. The art of Pheidias had been austere, impersonal. In his combining of the physical beauty of man and the spiritual majesty of gods, he created idealized types which possessed a detached yet simple grandeur. The fourth century saw a

change, not only in the attitude of the Greeks toward their gods, but in an emphasis upon the individual rather than the universal. This turning away from the idealistic point of view was manifested in Greek art by a greater interest in naturalistic treatment. The gods no longer remained in reserved dignity on Olympus, but descended to earth, developed human traits and charms, still retaining a trace of their fifth century sublimity. It is this mingling of grace with firm dignity, of the ideal with the human, that gives Praxitelean marbles their unequalled charm and detachment.

Praxiteles' exact dates are unknown, but it is generally thought that most of his works were produced in the years immediately preceding the middle of the fourth century. An Athenian, he carried on the Attic tradition in his work. He is thought have been the pupil of his father or his elder brother, Cephisodotus, and he was the intimate of Phryne, famed as the most beautiful of women, and reputed to have been the model for the *Aphrodite of Knidos*, most renowned of all his works. He was most honored for his female figures, which were particularly susceptible to the qualities of grace and delicacy which he so highly developed; but not one of them remains save in the version of the copyist. His *Hermes* was probably one of his more casual and less significant works, for no mention of it exists in ancient writings until Pausanias, some five hundred years after the artist's time, devoted a single line to it in his extensive guide-book to Greece. From the *Hermes* and from the descriptions and copies of other of his works, however, we

may gain some conception of his masterpieces, and his influence on other existing Greek works of art.

This period at its height is ideally illustrated by the Toledo Museum head, definitely in the style of Praxiteles. About life size, it is a portion of a statue of a young girl, retaining, fortunately, most of the shoulders and a bit of drapery.

The marble, through centuries of exposure, has acquired a wonderful yellow glow, and has suffered only slight damages. The head is turned to one side as if in dreamy contemplation. The oval face and high brow are modelled in subtle transitions of planes—characteristic of Praxitelean sculpture. The exquisite proportion of the features contrast serenely with the sketchy treatment of the hair which, parted in the middle and bound by a fillet, sweeps back in heavy strands to gather in a large knot below the crown of the head.

One of the most outstanding examples of Greek sculpture that has come to America, the Toledo piece has long been ranked with the Bartlett head, which is one of the chief treasures of the Boston Museum's classical collection, and both are usually considered the work of an artist or artists strongly under the influence of Praxiteles and of his own generation.

THE SIXTH CENTENARY OF GIOTTO

By Carlo Gamba

IN COMMEMORATION of the six-hundredth anniversary of the death of the first great painter of the Renaissance, Giotto di Bondone, the City of Florence has just opened at the Uffizi a great exhibition, which, comprising works that prepared the advent of Giotto or which are related to his art, includes almost all the remaining pictures of the master, either authentic or reasonably attributable to him. The indisputable Florentine picture, the Madonna of the Uffizi, with its admirable angels adoring the sublime Child with such impassioned fervor, dominates the exhibition. Nearby is the *Dormition of the Virgin* from Berlin, a small masterpiece which, like the former, was originally hung in the Church of the Ognissanti and which called forth the admiration of Michelangelo himself for its purity and profundity of sentiment, nobility of form and adroitness and harmony of composition. Likewise there is the *St. Francis Receiving the Stigmata*, signed by Giotto, formerly in the church of St. Francis in Pisa and now lent by the Louvre from Paris; the polyptych of Bologna, formerly in the chapel of Cardinal Legato, bearing the name of the master below the figure of the Madonna; the *Coronation of the Virgin* from S. Croce, designed and perhaps even begun by Giotto himself, whose name appears on the old part of the frame; the *Crucifixion* of S. Maria Novella, which, in 1313, during the artist's lifetime, was regarded as an authentic work; and the picture from the church of the Malatesta in Rimini which, when cleaned of repaint for the 1935 exhibition of Riminese painting of the *trecento*, unquestionably revealed in the salvaged portions the hand of Giotto himself.

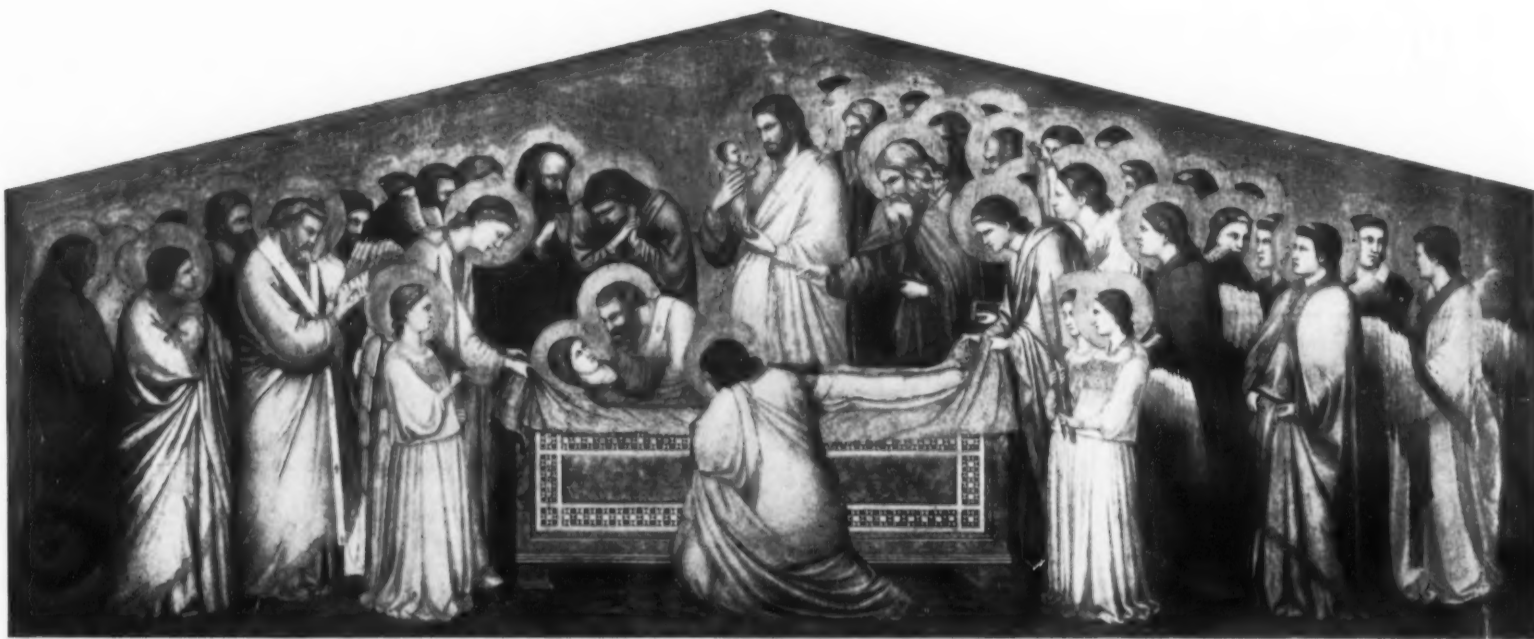
To know Giotto, however, it is necessary to combine a visit to the exposition with one to the series of his remaining frescoes; for the artist of that period, especially the Tuscan artist, best manifested the breadth of his personal creative genius and ability in these monumental paintings.

The earliest of the frescoes which have been preserved are those of the Upper Church of Assisi, where one can follow the formation and first developments of the artist's personality from the time when he worked under the direction of his master Cimabue until when, toward 1295, he found himself at the head of a large workshop with whose assistance he executed scenes from the life of St. Francis.

The teachings of this saint had redirected the mediaeval mind to the contemplation of natural beauty; poetry, as well as art, thereafter orientated itself toward realism. While Dante had abandoned the traditional artificial usages of Latin to express in the language of the day his spontaneous feelings and his own visions inspired by reality, his friend Giotto likewise detached himself from the Byzantine formulae to render his own new concepts by direct imitation of nature. And as Dante, to give noble and beautiful form to the spoken tongue, drew inspiration from the great Classic poets, so Giotto, in Rome, sought to adopt the pictorial qualities of the few examples of the painting of antiquity still extant—in particular the mosaics and miniatures of the early Christian period which were still close to the Classical tradition. The works of the contemporary sculptors, Arnolfo and Niccolò Pisano were valuable examples in this line, pointing the way for Giotto to free himself

DETAIL OF THE FRESCO: "THE VISION OF SAINT JOACHIM" SHOWING THE EXPRESSION ACHIEVED BY GIOTTO
IN THE SCROVEGNI CHAPEL, PADUA





LENT BY THE METROPOLITAN MUSEUM TO THE GIOTTO EXHIBITION, FLORENCE

NOBILITY OF FORM IN GIOTTO'S "DORMITION OF THE VIRGIN" WHICH CALLED FORTH THE ADMIRATION OF MICHELANGELO

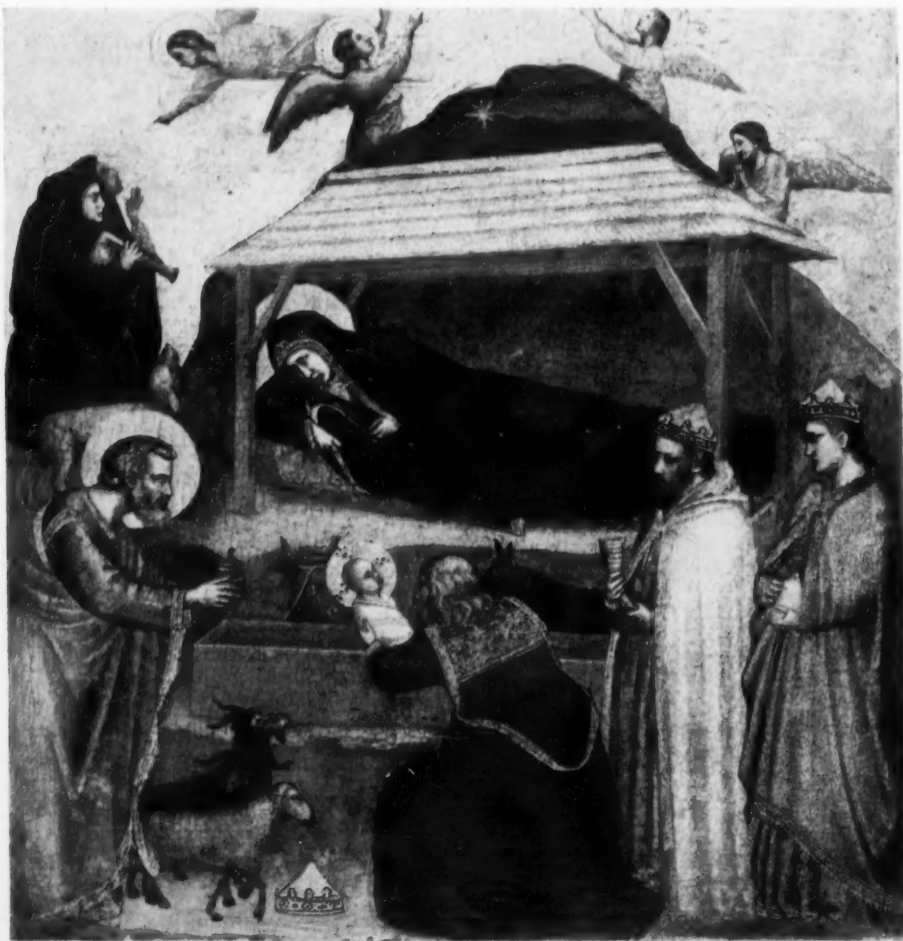
from these inherited encumbrances and achieve that just sense of proportion, freedom of form, convincing and easy movement, to say nothing of the constructive *chiaroscuro* and unified, luminous color that make this artist the father of modern painting.

The story of St. Francis is told in a series of compositions inspired by a free and accurate vision of human life seen in realistic surroundings. Here the genius of Giotto reveals itself with all its imaginative power, with all its intense but contained passion, with all its Classic sense of man's domination over his environment. To be sure, a certain uncouthness and awkwardness, as well as confusion in the handling of masses and in the expression of contrasting feelings remains—defects emphasized by the poor condition of the paintings and the inexperience of his assistants. Giotto says so many new things in new ways that as yet he is not always able to formulate his creative impulse within a composite synthesis. Nevertheless, some of the scenes already depict with such precision and naturalness the essential facts that theirs was a conception never

to be excelled, even by the artist himself. St. Francis giving his cloak to the poor, St. Francis drawing water from a rock, St. Francis preaching to the birds, St. Francis before the Pope, St. Francis appearing to St. Anthony—these are realizations of an idea that stand as masterpieces of all time.

It has been claimed that Giotto did not actually paint at Assisi at all, but certainly he provided the conception and designs for the allegories above the tomb of St. Francis, for the decoration of the right nave, and for the frescoes in the chapel of St. Magdalen, where are also to be seen the diverse tendencies of some of his best pupils.

The Scrovegni chapel at Padua is the true sanctuary of Giotto because the scenes from the New Testament there depicted, not only are witness to the formal and chromatic perfection achieved by the master toward 1305, but these frescos are also in a remarkable state of preservation. The themes are presented with a conciseness in which every factor is reduced almost to its indispensable fundamentals, but which, nevertheless, achieve a perfection of balance.



LENT BY THE KAISER-FRIEDRICH-MUSEUM, BERLIN, TO THE GIOTTO EXHIBITION, FLORENCE

"THE EPIPHANY," ATTRIBUTED TO GIOTTO (RIGHT) FLORENTINE XIV CENTURY "THE CRUCIFIXION" SHOWING HIS INFLUENCE



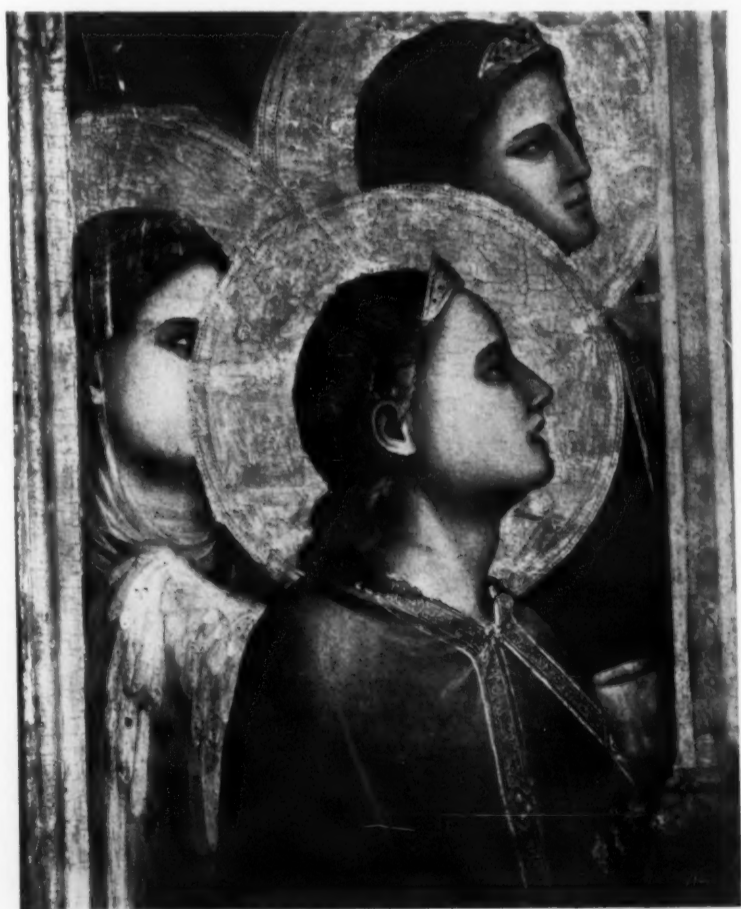
LENT BY MR. SAMUEL H. KRESS TO THE GIOTTO EXHIBITION, FLORENCE



LENT BY THE HORNE FOUNDATION, FLORENCE
IMAGINATIVE POWER OF GIOTTO IN "SAINT STEPHEN"

between the individual and his environment. The nobility of the setting and the efficacy of gesture succeed in giving an exalted representation of humanity, clearly delineated in its most intimate emotions and its most varied characterizations. Figures and objects, rendered in skillful *chiaroscuro*, in rich, limpid and varied colors, appear in relief, luminous against the simply suggested but significant background of landscape and classicized architecture, or standing out against the ultramarine blue of the sky. Each head has such life and such power of expression that it imprints itself upon

(Continued on page 23)



LENT BY THE UFFIZI GALLERY, FLORENCE
DETAIL OF THE UFFIZI ALTAR "THE VIRGIN AND CHILD"

The Editor's Review

ART WINS A VICTORY

THE news of the Treasury Department's abandonment of its proposal for a customs duty on antiques, against which a vehement protest was registered in these pages on May 22, comes as a welcome relief at the end of the season. Although it is a little difficult to be entirely gracious over so obvious a triumph of justice, it is nevertheless a pleasure to record the fact that this hare-brained proposition was sufficiently recognized by its sponsors to have been withdrawn even before its consideration by the Ways and Means Committee of the House of Representatives. Credit for this artistic victory belongs to the wholehearted coöperation of American museum officials with prominent collectors and dealers in their various protests, reasoned and patently persuasive. We may add that it was a source of deep gratification to us that our columns could also contribute to the rapid defeat of the intended removal of antiques from the free list.

Now that the inefficacy of any such measure toward a decrease in the importation of fake antiques is perfectly clear, however, it is only fair to enquire here into the possibilities of an effective procedure to that end. We are, admittedly, less concerned with the prospect of increased governmental revenue than with the protection of the American buyer of antiques and works of art, though it is natural that the former circumstance will follow the latter.

OUR first duty in this respect is to point out the high degree of efficiency in the Customs Service itself insofar as it pertains to our experience with the examiners of antiques and works of art at the Port of New York. In our editorial on May 22 we sought to deplore the Treasury Department's lack of confidence in its own Customs officials, under our positive conviction that nothing remotely approaching the alleged proportion of fakes could possibly have eluded the experienced scrutiny of the New York Customs examiners who pass on the bulk of American antique importations. By its dropping of the proposed tariff, the Treasury Department, we assume, has also recognized the extraordinary ability and tireless energy of its Customs employees at New York who have actually detected and collected duty and penalty on a much greater proportion of imports than was ever divulged in the plea for a removal of antiques from the free list. And this brings us to the first point of our tentative program.

Would it not cut down appreciably if not entirely the chances for duty-free importations of forgeries if the Treasury Department were to rule that all importations of antiques had to enter through the Port of New York, where its examiners have the requisite expertness and constant contact to sort the wheat from the chaff as they have always done? Is it not a hardship upon the examiners of small Customs Houses at the minor ports to have to determine the genuineness of a claimed antique along with their diversified functions in few of which they can claim absolute authority? The answer to both questions, we strongly believe, is in the affirmative. An exception might be made for Oriental antiquities to enter through a single Pacific port, but for European imports of old works of art there would appear to be small inconvenience attached to universal entry at New York. Thus the accumulated experience and knowledge of the New York examiners could be turned to the benefit of very nearly the entire country, saving the already widely divided energies of examiners at other ports, and, once and for all, allaying the ridiculous and unfounded assertions which have been made concerning the quantity of fakes which have evaded duty.

THE second half of our effort toward discouraging the importation of fakes has to do with a condition which has just been brought to our attention by one of the leading and oldest dealers in this country: that a large number of unscrupulous dealers who import fakes are perfectly willing to enter them as modern manufactures, pay the nominal duty on them and then sell them to the American public as genuine antiques at ten times the cost including duty. Under this dishonest procedure, the Government actually collects a small revenue, but the American citizen is dearly assessed therefore.

(Continued on page 25)

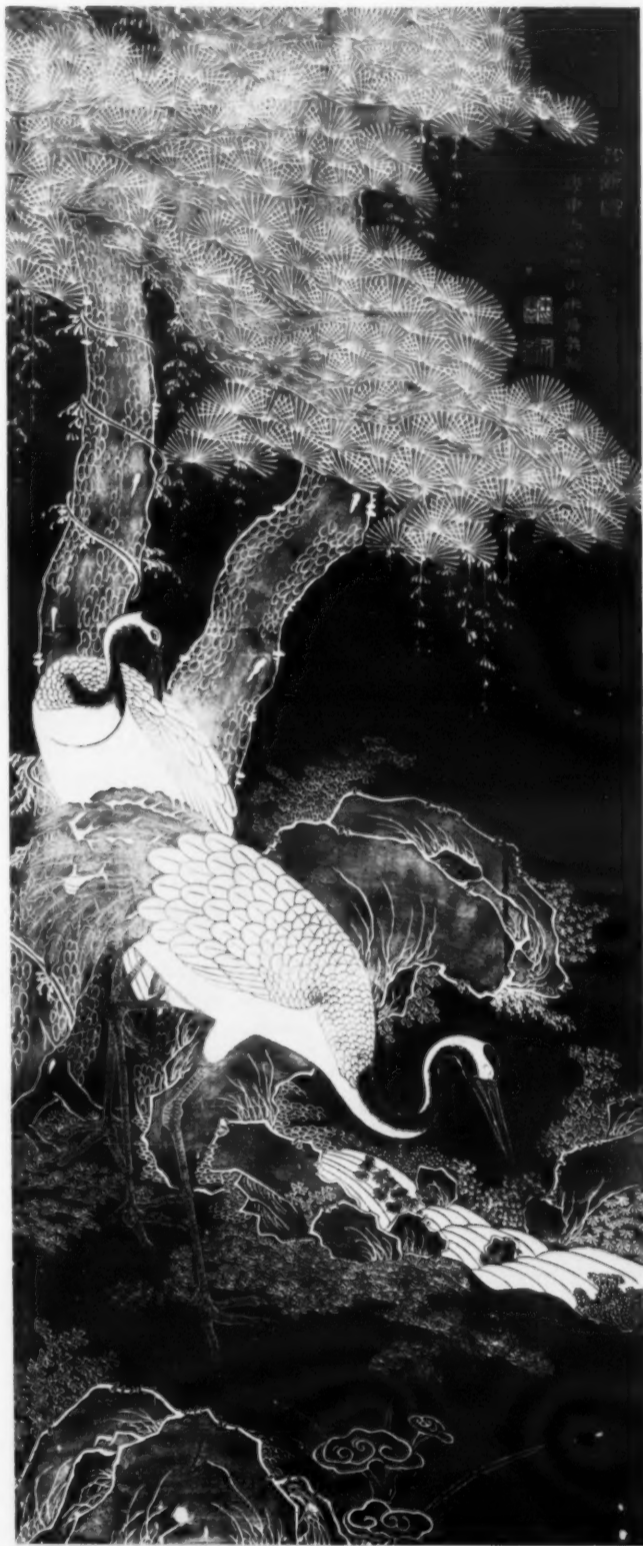
CHINESE ITEMS FROM PHILADELPHIA COLLECTIONS

IN ITS Special Exhibition Galleries at Fairmount, The Pennsylvania Museum of Art is showing during the summer months, until September, an unusually interesting assemblage of objects, all of Chinese origin and all of particular merit. But the distinctive quality of this loan exhibition is that everything has been borrowed from the collections and connoisseurs of Philadelphia and the vicinity.

It has been generally felt that Philadelphia has lagged far behind other cities, notably Boston and New York, in the appreciation of Chinese Art and that its resources, apart from the outstanding prominent collections at the Pennsylvania Museum and the University Museum, are limited.

Any exhibition that draws on the collections of traditional connoisseurs of Chinese art, must, of necessity, look to receiving a great quantity of material in the field of late porcelains and parallel works. In the current show we therefore find the extraordinary examples of Ch'ing apple-green porcelain lent by Mr. Joseph E. Widener from his superb groups of the products of the Imperial kilns of K'ang Hsi, and the porcelains, jades and snuff bottles from the collection of Mr. Francis R. Welsch, Mr. J. Mitchell Elliot has lent excellent specimens of powder-blue, five color and famille verte porcelains, among which is the large vase formerly in the J. P. Morgan Collection.

The ever attractive tomb pottery of the T'ang and earlier dynasties is well represented. Horses, camels, wine vessels, all designed to serve the deceased after his transition to another world, these are present, represented by excellent specimens. Mr. and Mrs. R. Sturgis Ingersoll have lent a panel of a Han



LENT BY MRS. E. L. DUER TO THE PENNSYLVANIA MUSEUM OF ART
CH'ING DYNASTY RED INK RUBBING OF A STELE

(200 B.C.-A.D. 220) tomb tile, with impressed figures of horses that, while certainly among the earliest pieces shown, has a charm and sophistication that might well be associated with a later epoch.

The paintings lent by Mr. and Mrs. Otto T. Mallery deserve special mention. Of immediate appeal will surely be the so-called ancestor portraits of the Ming and Ch'ing dynasties. The almost deified calmness of the subjects, the suave and capable portraiture, the subdued, old colors give these a dignity and charm that is inescapable.

Other collectors have lent album paintings, rubbings, and woodblock prints of the seventeenth and eighteenth centuries. The powerful delineation, and the superb design and color harmony present in these smaller studies of flowers, trees, rocks, and animals will never cease to arouse the admiration of the occidental artist.

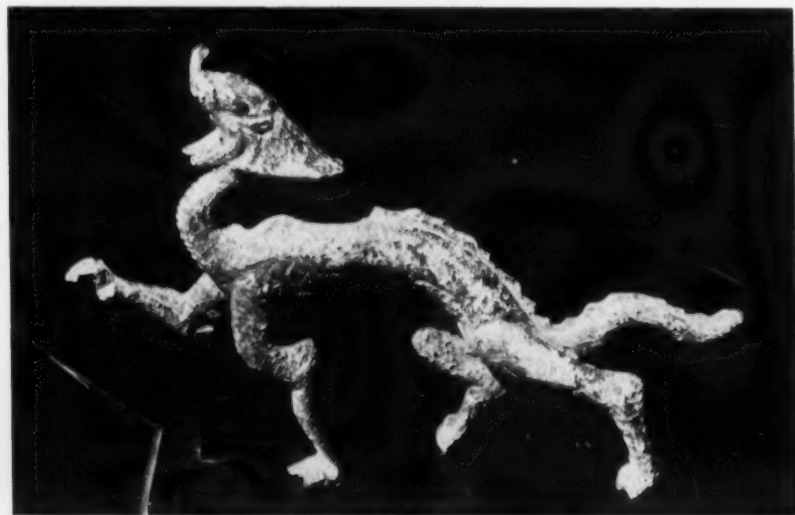
The exhibition also includes a wide range of wood sculpture representing this field in both its early and late periods.

An exquisite little gilt-bronze dragon of the Six Dynasties (265-580 A.D.), a Han belt hook inlaid with turquoise, and two unusual flat lead plaques of female figures, are rare examples of the ornamental metal work of the earlier periods, and in their delicacy, serve as contrast to the heavier wrought-iron flower panels of a more modern age.

All the other small and fragile objects produced by the Chinese craftsmen are present in profusion. The ivories, carvings in semi-precious stone and lacquer, the magnificent embroideries and wall hangings prove beyond doubt that Philadelphia collections are also rich in the field of the minor as well as major arts.



LENT BY MR. AND MRS. R. S. INGERSOLL TO THE PENNSYLVANIA MUSEUM OF ART
(LEFT) A TERRA COTTA TILE RELIEF OF THE HAN DYNASTY (RIGHT) WALKING GILT-BRONZE DRAGON OF THE SIX DYNASTIES



LENT BY MR. ALBERT E. MCVITTY TO THE PENNSYLVANIA MUSEUM OF ART

"BRIDGE IN
CAMBRIDGE"



PAINTED BY
KARL ZERBE

EXHIBITED AT THE ADDISON GALLERY, ANDOVER

Yankee Painters on Federal Projects

FEDERAL ART IN NEW ENGLAND" is the title of an exhibition now current at the Addison Gallery, Phillips Academy, Andover, Massachusetts, and which is to be shown subsequently at Springfield, Worcester and other museums of the six states. It is the aim of these museums to show the best murals, oils, watercolors, drawings and prints which have been produced in New England under Government sponsorship from the beginning of the P.W.A.P. in 1933 until the present. Who have been on the payrolls of these several projects? What have they done? In the light of current economies, have the projects justified their cost? Should they be continued? These and similar questions may rightly occur to the layman as well as the man in public office. Not all of them can be answered as result of a casual inspection of the exhibit, but no answer should be attempted without a critical estimate of the quality and vitality to which the show calls attention. It is with the serious wish to provide an opportunity for such an estimate that the exhibition has been assembled.

A few familiar names are to be noted among the contributing artists. Although now living in Pennsylvania, Howard Cook was born in Massachusetts and returns to Springfield to paint the courthouse mural. John Steuart Curry is commonly associated with Kansas painters, but he lives in Connecticut and is now engaged in painting a mural for the Norwalk High School. Ernest Fiene is variously connected with Massachusetts, Connecticut and New York, but his work for the Canton, Massachusetts, Post Office allies him with the Massachusetts group in the present show. Thomas La Farge belongs to Connecticut. Oscar Bluemner, Karl Knaths, Vernon Smith and Karl Zerbe had all attracted some following before their names were added to the Government roster, but their work has expanded continuously, and it is not improbable that the opportunity they



EXHIBITED AT THE ADDISON GALLERY, ANDOVER

JOHN STEUART CURRY: "THE HAT INDUSTRY"

have been given for working without concern for a consequent market has been of some assistance, and is indicative of what has been done for those who had not yet become established. For by and large the majority of the names are new to the average critic and here he must ask the question, "Are these artists worthy of their hire?"

Although the quality of the painting as a whole seems to be well above the average of most independent private shows, it is questionable if the validity of the Government projects can be established by close comparisons of this sort. One of the facts most striking to a critical observer is that so many new names should suddenly appear. Something has happened to cause art to flourish in places where previously it lay dormant. If we apply logic to the search for an answer to this puzzle, we discover that money has been spent, that sincere painting has sprung from unsuspected sources and conclude that only patronage has been lacking. Patronage indeed has been the catalyst for every art movement of importance throughout world history. Can the Government then stir the artistic consciousness of New England to vital activity by becoming its patron? If we may draw again from historical example we discover that each of the importantly patronized art movements has been guided by a conscious philosophy of which art is merely the expression. A swift glance at the present exhibition will impress one with the variety of thought and experiment which has been encouraged; but in this very variety one fails to discover any coherent feeling for New England existence which yet carries the conviction of a truly great art. If the exhibit justifies, by the quality of its work, the program which gave rise to it, does it not also suggest that the ultimate worth of the program depends more specifically upon whether greater intellectual intercourse can be instigated in the communities wherein art may mature?

New Exhibitions of the Week

Versatility in Painters of the Middle West

RARE indeed is the group show in which one is tempted to linger before more than a handful of paintings. The current show at the A. C. A. Gallery is exceptional. So alive in feeling are the majority of these thirty-one canvases, so spontaneous is the awareness of the artists of the life that is going on around them, that one has the impression of the Middle West as being an exciting place for a painter today. With not a still-life or flower study in the exhibition, to the reviewer in June it is indeed a major boon.

Bernice Singer of St. Louis shows two examples, *At a Meeting*, a drawing with remarkable economy of line, and *Wise Guy*, the dramatic study in light of a group of faces, really horrible in its intensity. Fluid in style and poetic in feeling are the two paintings by Miriam McKinnie of Edwardsville, Illinois, *Gathering Greens* and *Salvage*. Joseph P. Vorst's *Flood Tragedy* is a fascinating texture of light and shadow in its haphazard combination of roofs, windmill and the heads of a few farm animals. Powerful in symbolical implication is *No Pasaran*, the somber and moving painting by Berenice Berkman of Chicago. Satire marks a great deal of this work as may be seen in the charcoal drawings of Charles Allen, particularly *Running in Scabs*, in Criss Glasell's *All American Tea Party* with its portrait of Grant Wood, and in the adroit handling of a traditional theme, *The Ages of Man*, by Bob White of Cedar Rapids, Iowa. Its background is a city street, with the range from a newsboy plying his trade, to an old man, stumbling along the sidewalk, the ravages of time clear in his face and figure. Mention might be made of nearly every example in this show. In the aggregate they present an impression of exceptional painting, powerful, intense in emotion and rich in talent. J. L.

Women Artists Group

AT THE Argent Galleries the summer exhibition of the National Association of Women Painters and Sculptors has now been hung. Over a hundred paintings and pieces of sculpture are on display and although the membership numbers over eight hundred, the examples which are offered here constitute a fair cross section of the work of this association. As in the annual exhibition held in January certain artists stand out for originality in style and subject matter representing a more contemporary point of view than the average painter of flowers, still-life studies and placid village scenes. Sally Lustig's work may always be easily distinguished in a group show by its creation of a mood. Here in *Far Away Thoughts*, the study of a negro woman sewing, has a quality of brooding tenderness which bespeaks strong and sympathetic feeling in the artist. Peggy Dodds' *Tenement Life*, a composition of several figures around a table, shows this artist's realization of plastic value. The scene is suffused with warm light from a lamp hanging over the table, and is a highly successful experiment in rhythmic design.

Lena Gurr, who won a prize in the annual exhibition, shows another winter picture called *Acrobats* which depicts with great charm little figures engaged in coasting down and pulling their sleds up the hill of a village street. A particularly successful watercolor by Nettie Burton displays a firm organization of her material in *Taxco*. Two drawings by Margaret Lacey of deer and fawns are delicately

executed, and one of the most appealing pictures in the show is a charcoal drawing, *Gone Away*, by Helen Kirby, which has exceptional vitality and grace in its portrayal of horses jumping. J. L.

Some Artists of Established Reputation

THE Rehn Galleries, with an exhibition of forty-two paintings by artists who are among their regular exhibitors, have hung a show which is unique in New York for the month of June. Many of the canvases have not been presented before this year, and all of them are the work of artists important in the present phase of American art. So large a show of such calibre and at this time of year makes a visit to the gallery unusually rewarding.

Edward Hopper's *Cape Cod Afternoon*, which won the largest prize to be awarded in American art in 1937, occupies a prominent place, and with its warm glow of sunlight and adroit interplay of

surfaces it is a painting with great popular appeal. Two examples from the hand of Alexander Brook show his unerring color sense, particularly an enchanting small canvas called *Contemplation*. Its pearly grey-white and greenish blue make it outstanding in color harmony. Peggy Bacon's pastel, *The Great Question*, besides being a living, breathing interpretation of human frailty, is also distinguished for its intriguing design. Morris Kantor's firm grasp on his material may be seen in *Reverie*, the figure of a woman in red against a somber background which affords rich contrast. Excitement, not always so well controlled, is felt in both canvases by John Carroll, one called *Awakening*, a nude figure of rhythmic line and great plastic strength, and a small landscape, *Pear Trees—Afternoon*, distinguished by a masterly handling of light. Kenneth Miller's *Nude*, much more ingratiating than his more familiar shopping figures, is reminiscent of Renoir in its refreshing exuberance of color and rounded form. McFee, Speicher, Mangravite, George Biddle and a dozen or more outstanding American painters are also represented by examples characteristic of their best

work, so that in their final show of the season it is clear that the Rehn Galleries have fallen into no summer doldrums. J. L.

Eight Contemporary American Paintings

PASTELS and watercolors by eight contemporary American artists, including the late George Pierce Ennis, comprise the current exhibition at the Babcock Galleries. Commendable among these for capable draughtsmanship are the figure drawings by Robert Brackman and Robert Philipp. The monumental *Crone of Galway* by Eugene Higgins and two coastal scenes by Sol Wilson establish a somber mood which is eclipsed by John Costigan's watercolor, *Stormy Sky*. In this last the artist strikes a tragic note on a favorite theme. Broad wet washes and resonant colors are utilized to describe his family of the earth as it moves in a close knit unit beneath the threatening sky. Light pouring in sheets from the sky seeks out these wretched beings whose backs are bent forward, driven like their own beasts of burden. This is what John Costigan, who knows the slavery of the earth, has painted in a watercolor that forcibly delivers his message, immeasurably surpassing such of his other works as *Bathers* in which pictorial delight is excessively enjoyed.



EXHIBITED AT THE A. C. A. GALLERY
"SALVAGE" BY MIRIAM MCKINNIE, POETIC IN FEELING

Other artists represented in the exhibition are Julius Delbos and Albert Sterner.

M. D.

Decorative Arts

APPROPRIATELY housed in the new Rockefeller Apartments, the exhibition of recent designs by Frances Miller includes rugs, textiles, window decorations and such bathroom embellishments as fabrics for shower curtains of refreshingly good color. It is pleasant to know that the decorative arts of this country are to be represented at the Paris Exposition by examples of such good taste. Simplicity and directness are the chief characteristics of the designs which are modern in their conception and feeling, and in their originality far above the ordinary commercial products available to the public in New York.

The Work of Young Painters on Pleasure Bent

"PLEASURE" is on view at the Contemporary Arts Galleries and will remain accessible to all who wish to share it for another month. It is a group showing by the society and offers an excellent opportunity to note the development of many painters within the past year.

Outstanding is John Pellew's *Coast of Cornwall*, which marks a new trend in that artist's work. A large canvas, it is harmoniously composed with subtle lighting and solid drawing. But beyond this, the scene is filled with luxuriant colors—the deep brown of the hill, the rich blues of the streaked sky, the sand of the wood—which mark this work as one of the finest of recent paintings shown in New York this year. An etching, *Birthday Girl*, by the same artist, emphasizes the draughtsmanship of a man who should soon take his place with the leading artists of America.

Other paintings in the exhibition have their own virtues. Michael Rosenthal's two subjects prove that he can be expected to produce consistently good work. Robert Blinn's *The Corner Saloon* adds a painterly interest to the drab surroundings which he portrays.

Animals find their place in Louis Bosa's *Evening Exercise*, notable for its shades of green, in Jon Corbino's decorative panel of frolicking horses and in Lawrence Lebduska's *Wild Asses*. Interest in simplicity and pattern in the Lebduska work is reminiscent of the peasant art of the Balkans which has greatly influenced many painters of Central Europe.

Concurrently with "Pleasure" an Exhibition for New Collectors is being held at the same galleries. All the paintings in this group are priced between five and thirty-five dollars and in general represent small works by the Contemporary Art group. Pellew again carries off the honors with two landscapes while Rosenthal's *Torso* is a fine example of that



EXHIBITED AT THE CONTEMPORARY ARTS GALLERIES

"THE COAST OF CORNWALL," THE SUBTLE COMPOSITION OF JOHN PELLEW

The painting by Helen Hoffman and Ruth Brooks Hoffman can stand on its own feet, but there is an added pleasure to the gallery goer who sees it for the first time by reason of the ingratiating preface which van Loon has written. The "murderous climate" of Iraq, as he characterizes it, produces a background of brilliant color for these two vigorous young artists, and they have taken advantage in *Bedouin Women and Sheep*, *The Brother of Our Butler, Ismail*, *The Son of the Gardener* and *Arab Women Gathering Firewood* of the types with which they became familiar in their two years in that country, and have set them forth with sympathy and understanding. Particularly well painted is *Latrine Boy*, in which the sculptural values of robes and head dress are realized. A rich blending of tones in the still-life study *In the Studio Ali Gharbi* distinguishes its firm pattern. The paintings mentioned are by Helen Hoffman.

A smaller group by her sister includes an attractive scene *At the Cafe* and the brilliant *Mohammedan Girl in Red*. One senses the influence of Matisse in the occasional use of calligraphic pattern, particularly in the work of Helen Hoffman, but this is painting which is essentially individual, and full of the vitality of its creators. The temptation of making remote countries romantic has been restricted, and one enjoys the pictures less because of their implications of a life that is foreign, and more for the firm grasp on reality which emanates from them. J. L.

Group Show

A SERIES of watercolors by Captain Drummond Fish made in the Island of Skye is now on exhibition at the Ackermann Galleries. This country, with its small blue lakes and picturesque hills, seems especially designed for the watercolorist, and the artist makes the most of its delicacy of color and romantic atmosphere. Particularly successful as a meticulous draughtsman, he reconstructs the peaceful and typically British landscape faithfully. Mist rising above a quiet lake softening the contour of the jagged rocks is realized in soft greys and browns. The silvery quality of the atmosphere, and the sense of its drenching moisture is evoked.



EXHIBITED AT THE WALKER GALLERIES

HELEN HOFFMAN'S BRILLIANT COLOR IN "FOOTHILLS OF PERSIA"

ART THROUGHOUT AMERICA

Chicago: Gift of an Important Piazzetta

A GLOWING, lovely *Pastoral Scene*, one of the most important works by the great Venetian painter, Giovanni Battista Piazzetta (1682-1754) has just been presented to the Art Institute of Chicago by Mr. and Mrs. Charles H. Worcester. A large painting, 77 1/8 by 57 1/2 inches, it depicts a group of figures, possibly gypsies.

The painting turned up in a London gallery in 1917, was purchased by a private collector and dropped out of sight until it was auctioned in a London sale in 1935. During 1936-37, it was on loan at the Correr Museum, Venice. A ruined copy of the composition was known and was originally in the Guidi di Faenza Collection. Students of Venetian painting are rather apt to consider the Chicago original a pendant to the famous *Figures on a Shore*, originally probably in the Von Schnitzler Collection in Cologne and a replica of which is in the Dublin Museum, with which the Worcester picture agrees in mood and size. Palluchini dates it after 1740, the year in which the so-called *Fortune Teller* in the Venice Academy was known to have been finished.

The Chicago Piazzetta is full of the brilliant color, the effects of lights and shade and the decorative bravura which make this painter so vital a figure in Venetian art of the eighteenth century. Two other works by this master are already in the Worcester Collection, a *Beggar Boy*, done from Piazzetta's favorite model and a most interesting free translation of Bassano's *Annunciation to the Shepherds*, this latter a link with the Venetian painting of the sixteenth century to which Piazzetta so often returned.

Cincinnati: Two Print Processes

IN THE Print Galleries of the Cincinnati Art Museum are exhibitions which illustrate two very different graphic techniques, the dry-point and the woodcut or wood block print. The first may be studied in a Loan Exhibition of Prints and Drawings by Muirhead Bone, the second in an Exhibition of Chiaroscuro Prints lent by Dr. Allyn C. Poole. In addition to a large number of dry-points the exhibition of the works of Muirhead Bone include examples of his lithographs and drawings and as a supplement to the display in the Print Gallery, a cancelled original plate with two books illustrated by Bone are shown in the Museum Library. Lenders to the exhibitions are as follows: Mr. Herbert Greer French, Mr. and Mrs. Albert P. Strietmann, Dr. Allyn C. Poole, Mr. and Mrs. George H. Warrington, Mr. and Mrs. Alfred M. Cressler, Mr. and Mrs. James Morgan Hutton, Dr. and Mrs. Dudley W. Palmer, and the Public Library of Cincinnati.

The dry-point technique is related to etching but employs no acid. The lines of the subject are drawn directly on the metal plate with a sharp steel instrument. When printed the lines have a rich velvety tone resulting from the burr or metal raised along the lines made by the point. The use of the dry-point is often combined with etching. Dry-point is the favorite technique of Muirhead Bone, a Scot, who ranks with his fellow countrymen, D. Y. Cameron and

James McBey, among the highest paid print makers of today. In addition the quality of his work places him among the very great graphic artists of all time. Starting as an architect but turning to the graphic arts in 1898, Bone has never lost his interest in architectural subject matter and buildings or constructions of one sort or another often figure in his prints. Much of Bone's work was done in and around London, but after 1910 he was a frequent visitor to Continental Europe, executing especially fine works inspired by Venice, Florence, and Rome. Visits to Spain during more recent years have been the inspiration for some of Bone's most notable works such as the *Spanish Good Friday* and the volume *Old Spain*.

The woodcut technique of chiaroscuro prints is one which has grown up since the early sixteenth century. In creating the chiaroscuro print several woodblocks are used in conjunction on one subject to render various tones of one or occasionally several colors. The present exhibition drawn from Dr. Poole's extensive collection of chiaroscuro prints, includes examples by all the major artists em-

ploying the technique since its inception, with the exception of the early Germans whose works are excessively rare. Ugo da Carpi's *Death of Ananias* after Raphael of 1518 is the earliest dated example of the Italian School. The process, probably first developed from a desire to imitate the tones of wash drawings, was later used to create prints as substitutes for more expensive wall paintings, and in the eighteenth century became a method of producing scenic wall-paper.

Detroit: Constantin Guys Show

THE exhibition of water-colors and drawings by Constantin Guys, the French artist who is called the "Chronicler of the Second Empire, which has been on view at the Valentine Gallery from May 17 to 27, will be shown during the month of June at the Detroit Institute of Arts. This is part of the exhibition that was on view in the Pavillon de Marsan of the Musée des Arts Decoratifs, a part of the Louvre, in Paris from the end of January into April. A recorder of the nineteenth century, Guys' exuberance and love of life is everywhere apparent in his eloquent approach to this

sophisticated art which has immortalized the epoch.

New York: Coming Dance International

ADVANCE notices for next season include the announcement of a Dance International to open during November at Rockefeller Center. Material for the exhibition is already being collected and includes painting, sculpture, books, stage design and films dealing with the dance and the various forms it has assumed in different countries. While on view the exhibition will be linked with affiliated activities sponsored by the National Broadcasting Company, Radio City Music Hall, the Rainbow Room and the National Association of Book Publishers. The executive chairman, Miss Louise Branch, is now selecting work in Europe.

The American division of Dance International will contain both



RECENTLY PRESENTED BY MR. AND MRS. C. H. WORCESTER TO THE ART INSTITUTE OF CHICAGO
"PASTORALE," PIAZZETTA'S MASTERPIECE OF BRILLIANT COLOR

invited work and work passed on by a jury of prominent American artists and prizes will be awarded. Entry slips may be had after May 26 at the office of Dance International exhibition committee, care of the English Bookshop, 64 East 55th Street, New York.

Princeton: A Poussin

AS A GIFT from Messrs. E. and A. Silberman of New York City, the Museum of Historic Art of Princeton has received a characteristic and important little canvas by Nicholas Poussin. It represents a serene river landscape with a group of grave men, young and old, in a boat. The painting has in a high degree the austere beauty of Poussin in his most classical—which Delacroix called his masculine vein. A marked otherworldliness in the effect suggests that the subject, probably mythological, may be souls on the river Lethe or Acheron. For a Poussin, the color is rich with fine contrasts of blue and warm yellow in the sky. The mood and the particular features of the landscape and the color recall Poussin's work about 1647 when he produced such masterpieces as the second series of the *Sacraments* and the *Phocion* series. The picture comes from an Austrian private collection and has attestations of authenticity, which it hardly needs, from Professor W. Suida and Dr. G. Gluck of Vienna.



RECENTLY ACQUIRED BY THE MUSEUM OF HISTORIC ART, PRINCETON

SERENITY IN NICHOLAS POUSSIN'S "RIVER LANDSCAPE WITH FIGURES"

Brooklyn: Prints by Jean Francois Millet

LOOKING at the prints of Jean Francois Millet, on exhibition at the Brooklyn Museum through June 27th, one is possibly surprised to find them essentially modern in feeling. The work of Millet was for a long time surrounded by a sentimental aura which might well have obscured his work from appreciation in a day which prefers hard full lights to mists and likes to feel that it has acquired a realistic view of human life. We prefer to think that we abhor the doctrine of refuge in romance, of flight from the city to the wilderness, a flight of which Millet was guilty. But he fled also from the manners, sophistication and dishonesties of the polite bourgeoisie to the unsmiling labors of the peasantry, and thus became a forerunner of the contemporary idealization of those engaged in manual labor, if not precisely devoted to it.

It is not alone by subject that the Millet prints achieve contemporary interest. They have the rapid, nervous, emphatic line of modern draftsmanship, the expressionistic emphasis on essentials of form and mood, the refusal to state the obvious, the scorn for labored perfection of detail that is still so puzzling to superficial

or hasty observers.

Much of the emotional strength in the work of Millet springs from the veracity and sympathy with which he draws the lines of force in human action, the understanding with which he selects action which has human significance. This is so rare a quality, perhaps because draftsmen are so seldom really men of action, that it demands study for complete appreciation. The weight and curve of shoulders, the dynamic balance of the figure, the bend and thrust of limbs, the usual three quartering view which best expounds the complete mechanism of the body, the almost dia-

grammatic use of structural lines within the figure, these characteristics may be observed. They are not tricks, but the swift record of essential elements of action with the strength of work and feeling in it. Compare the relaxed or static poses so wearily plentiful in the figure drawing of mediocre artists, or compare the most vital study of action and gesture to be found in contemporary art, that in the modern dance, and one begins to perceive how much weakness in the effect of drawing is a weakness in the power to experience and record action and kinetic feeling, how surely the knowledge and understanding of action produce a significant style.

It is perhaps worth pointing out that even landscape and still-life are barren of interest when they are recorded by the camera eye which fails to stress the anatomy and action of form in things which are not human. It is no accident that makes us speak of the limbs of a tree. Nor is it accident that the landscapes of Millet have such strength of human interest.

Newark: Chessmen Used by Royalty

PLAYTHINGS of kings and emperors are being shown in an exhibition of chessmen on view at the Newark Museum from June to October. Lent from the collections of Colonel Donald M. Liddell of Elizabeth and Mr. G. A. Pfeiffer of New York, the forty sets on display include one of enameled ivory used by Louis XIV, and another set of ivory men made for the Emperor Tao Kwang who ascended the throne of China in 1820. Most of them are being shown publicly for the first time.

The collection includes examples of interesting carving and shows the use of a wide variety of materials. Ivory is the favorite, but carnelian, amethyst, agate, porcelain, glass, pewter, cast iron, bone and wood are also found. The handiwork of artists from many lands is represented, including examples of Siamese, Mexican, African, English, French, Turkish, and Egyptian design.

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An Italian Masterpiece for Boston

(Continued from page 9)

VIII. They are recorded as being in the private apartments of the Barberini Palace early in the nineteenth century, and in 1871 they were discussed by the pioneers of modern criticism, Crowe and Cavalcaselle, who found in them evidences of a North Italian training in the schools of Ferrara and Padua. The attribution to Fra Carnevale was first made by Adolfo Venturi, who on the basis of our slight knowledge of the artist, attempted to relate the panel of the *Birth of the Virgin* with an altarpiece of a similar subject known to have been painted by Fra Carnevale for the Church of Santa Maria della Bella. Although the Venturi attribution was an inviting one, it was immediately challenged by other critics as highly speculative. In the first place they pointed out that the facts of Fra Carnevale's life were few and that heretofore no work had been found by his hand. In the second place it seemed unreasonable that early documents would mention one panel without referring to the other, and finally, it was remarked that the size and treatment of the two panels was not that of an altarpiece, for the figures were too small and the execution too minute. Venturi later on relinquished his attribution and gave the panels to an unknown Umbrian who was influenced by Piero della Francesca and perhaps by Fra Carnevale.

In spite of all this, the fact nevertheless remains that what stylistically exists in the two panels tallies well with our meager knowledge of Fra Carnevale, a Dominican monk, whose secular name was Bartolemeo di Giovanni Corradini. Few scholars quarrel with the theory that the panels originate from Urbino, for the presence in three different places of the crowned eagle, the coat-of-arms of the Montefeltro family, would seemingly establish this. The fact also that the two panels display considerable knowledge of architecture would presuppose that the painter was trained as an architect, and would likewise relate the panels to Fra Carnevale, whose name appears on the list of architects attached to the Court of Federigo da Montefeltro, Duke of Urbino. Other documents of Fra Carnevale's life place him in Urbino in 1451, and mention his name as strongly influencing the architect Bramante in his early youth at Urbino. Beside the painting for Santa Maria della Bella already mentioned, Carnevale was known to have made another painting, now also lost, for the monks of the Corpus Domini at Urbino. As Fra Carnevale died in 1484, his artistic activity in Umbria must have covered a period of about thirty years preceding this date. It seems strange, therefore, that there are no works extant which can be identified with his name, and perhaps even stranger that since the paintings bear such a definite style and technique, there are no other paintings existing which can be attributed to the same hand.

An analysis of the style of the *Presentation of the Virgin* shows how varied were the artist's borrowings. Nevertheless it is astonishing how skillfully these various elements are combined to give the painting a definite character of its own. The architecture of the façade is based on the Roman arch type which Leon Battista Alberti employed on the façade of the Church of San Francesco at Rimini. There is, however, considerably more elaboration than is found in Alberti's architecture, an elaboration of sculptural reliefs which is found in his followers at Rimini and Perugia, Matteo Nuti and Agostino di Duccio. In the former's work on the door of the Church of San Michele at Fano, we find the prototype to the free standing *Annunciation* in the painting, while in the Oratorio of San Bernardino in Perugia by Agostino, we find a similar use of sculptural relief, although in the case of the painting, the figures lack the great animation and swirl of drapery which appear in those of Agostino. The influence of Donatello and Classical art is also apparent but probably no more so than in the great part of Italian relief sculpture of this period.

In the painting of the figures, there are further influences from many sources. The types of women, with their dignified bearing and their grave composure, derive directly from Piero della Francesca and the Florentine portrait tradition of Paolo Uccello and Domenico Veneziano. The richly robed young courtiers at the right and the young men in the background recall faintly similar figures in Benozzo Gozzoli and his fellow Florentine, Francesco Pesellino. In the figures of the nude beggars in the foreground we find vague reminiscences of Carpaccio, or even Signorelli. Finally the pageantry of the scene recalls the San Bernardino panels in Perugia attributed to Fiorenzo di Lorenzo, as well as the Ferrarese School, although the

(Continued on page 23)

The Art News of London

TWENTY-TWO paintings of Maurice Utrillo at the Adams Gallery prove again the unfailing attraction of a subject composed merely of bricks and mortar but which, seen with the eye of the artist, achieves significance and compositional beauty. Among the canvases on view a number of churches include a magnificent study of *Le Sacré Cœur de Montmartre*, seen in sharp perspective at the end of a characteristically long and narrow street. Stronger colors distinguish these late Utrillos and may be best seen in *Banlieu Parisienne*, which has the banal brightness of the modern suburb combined with the best of this artist's pictorial qualities.

LEICESTER is at present the scene of a Coronation Exhibition of Portraits which, through the coöperation of many of the old families of Leicestershire and Rutland, includes some important works by the greatest English masters. From the Duke of Rutland's collection comes a Hogarth *Portrait of the Marchioness of Granby*, Reynolds' *Countess of Tyrconnell* and a fine Van Dyck. Two ancestral portraits from the Packe family are by Lely and Kneller respectively. Gainsborough, Lawrence, Johnson, Hoppner and Romney form a distinguished gathering representing both artistically and otherwise the finest flowering of English civilization.

THE only flower piece on record painted by Chardin, which can also claim to be one of the most perfect examples of the artist's craftsmanship, has just been acquired by the Scottish National Gallery. Entitled *Vase de Fleurs*, the picture is not only fully authenticated, but was figured as one of the important smaller works at the Burlington House Exhibition of French Art in 1932. Until recently it formed part of the collection of M. David-Weill whence it was acquired by Wildenstein & Company and in turn sold to the museum.

A RECENT showing at the Lefevre Galleries of tapestries designed by such eminent artists as Braque, Matisse, Rouault, Léger, Dufy and Lurçat coincides with similar attempts in New York to enlist the talents of outstanding contemporary artists in the interests of textile design. The craftsmanship with which these have been executed alone deserves the highest praise. In the Rouaults this is even carried so far as to simulate the actual texture of pigment by painstakingly reproducing every brush stroke. This, however, may be criticized inasmuch as the quality of the medium is thus sacrificed, these tapestries, despite the arduous labor involved, having little advantage over the paintings from which they derive.

AN IMPORTANT Degas to be acquired by the National Gallery has just been purchased through the Knapping Fund and is entitled *La Coiffure*. Though actually unfinished, artistically the canvas is complete in itself despite the fact that it does not go beyond a state of underpainting in monochrome red which varies from purplish to light orange. There is a graceful movement in the arms of the two figures while the unfinished state of the canvas itself throws interesting light upon the methods of the artist. This work has been on display as nucleus of a nineteenth century painting exhibit. Other examples on view were loans from the collection of Mr. Samuel Courtauld and include Renoir's masterpiece, *La Loge*, three Cézannes, *L'Homme à l'oreille coupée* of Van Gogh, a Toulouse-Lautrec and a Gauguin Tahitian subject.

THE dispersal at public auction of the famous Clumber Library, which is being sold by order of the present owner, the Earl of Lincoln, heir of the Duke of Newcastle, has been set for June 21. Among others this contains the finest manuscript to pass through the sale room since the War, a fifteenth century *Book of Hours of Isabel of Brittany* containing thirty-two superb miniatures, which is also known as the *Lamoignon Hours*. Also of importance is one of the six known copies of the rarest of Caxton's books, *Reynard the Fox*, dated 1481, and a large copy of Shakespeare's First Folio with a variant in *Hamlet* existing in only three other known volumes. Examples of early printing include a magnificent *Ars Morendi Block Book* of the fifteenth century, Berlinghieri's *Geographia* and *Tewrdannck* by Melchior Pfintzing. Manuscripts of Byron's *Curse of Minerva*, of Part V of Rousseau's *La Nouvelle Héloïse* and an authentic Tasso letter make this one of the outstanding book collector's events to be held in London in many months.

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BARBARIC SPLENDOR IN HEAD DRESSES FROM THE CONGO

The Art News of Paris

AS THE foremost of the exhibitions to be held in connection with the Paris International Fair the Orangerie presents a showing of Chinese art which in many ways rivals that held a few years ago in England. Not only magnificent sculpture, carved jades and ivories and an unusually complete range of ceramics are here, but the collection is rounded out by prints, an art not represented in London as the best examples in the British Museum may not be shown outside its doors. Of Chinese sculpture alone, an art whose importance has only been recognized during the last fifty years and of which even today there are but few examples in the Western world, there have been assembled some magnificent pieces. Among the earliest of these is a crouching buffalo from the recently excavated site of Ngan Yang which has also yielded some remarkable bone and ivory carvings. Another outstanding piece from the Worch Collection is a superb Han Dynasty stone lion whose fragmentary condition does not prejudice its effect of vibrating vitality. A rare collection of Buddhas ranges from an archaic fifth century example from Yun Kang down to the ornate stylizations of the late T'ang figures.

Even more striking is the section devoted to ceramics where a chronological sequence has been maintained unbroken thanks to the popularization of these wares in the eighteenth century and to the efforts of the nineteenth century collectors such as Grandidier, whose magnificent gift to the Louvre contained thousands of pieces, the most important of which are here on display.

FASHIONS of the Congo is the subject of an exhibition current at the Galerie Charles Ratton which includes not only the most fantastic and ornate headdresses but also gold ornaments, tiaras, bracelets and jewelry, amazing not only for its intricate beauty of design and workmanship but also for an astonishingly modern quality. Constructed of cowrie shells, fragments of glass, blue beads, furs and a selection of tropical feathers, these hats have barbaric splendor combined with an unfaltering good taste which will undoubtedly influence the coming styles of the Parisian *modistes*.

THIS year's New York celebration of Géricault is being currently followed up with an important exposition of his works held at the Galerie Bernheim jeune. The twenty-four paintings and nearly a hundred drawings of this romanticizer of the Napoleonic epoch show here, in their verve and passion, a strong inheritance from the great Baroque masters. The artist's favorite military and equestrian subjects are well represented, among the many examples, by *L'Officier de Carabiniers* from the Rouen Museum.

An Italian Masterpiece for Boston

(Continued from page 20)

paintings lack the forced emotion and hard sculptural sense of form found in the latter school.

It may be seen from this evidence that the painter of the two panels was probably an Umbrian who was familiar with the artistic production of Florence, Perugia, Rimini, and possibly of Ferrara and Padua. Whether or not this artist was Fra Carnevale is impossible to say definitely until further information is brought to light. For want of a better name, therefore, the attribution to him may be continued for the present.

What is important, however, is the superb quality of the painting itself and its high position in the field of Renaissance painting. When one considers the fine draughtsmanship of the architecture, the brilliant coloring of the costumes, the dignity and sense of form, especially in the foreground figures, and finally the modernity of the conception, one finds that the painting stands on its own merits without the accompaniment of a great name to enhance its prestige.

The Sixth Centenary of Giotto

(Continued from page 13)

the mind as a living entity. The penetrating, severe but benevolent glance of Christ communicates a vivid sense of religious emotion, whether in the *Baptism* or under the traitor's kiss—whether dimmed by death before the harrowed eye of His Mother, or separating the blessed from the damned in the *Last Judgment*. No artist will ever again be able to confer upon a face such searching and impassioned expression as did Giotto upon that of the Madonna contemplating her newly born, nor such sorrowful projection of thought toward the unknown as in that of the Madonna in the *Flight into Egypt*. Likewise no one will ever realize a more noble conception of conjugal affection than did Giotto, in the *Meeting of St. Anne and St. Joachim*.

The longer one looks at these interpretations the more one is impressed by the moral and artistic stature of the painter who, from the idealistic and abstract regions of *dugento* art, was able, by virtue of his own genius, to draw painting through technical means into the realms of reality without ever, at the same time, permitting religious sentiment to become vulgarized.

Nothing remains of whatever else Giotto painted in Padua itself or at Verona, Milan, Naples, or Ravenna. In contrast to the numerous works which were once admired in the Badia, as little indeed remains in Florence, in the Palazzo del Comune, the Palazzo della Parte Guelfa, and in the Palazzo del Podestà. In S. Croce, of the four chapels decorated by Giotto, there remain only two in which frescoes were uncovered during the middle of the last century. Of the others, relating to the life of the Virgin and the Apostles, little has come down to us.

In the Bardi chapel, there, Giotto took up again the theme of the life of St. Francis reminiscent in some ways of his Assisi compositions, but imbued with a more concise, narrative feeling. These are more unified and monumental, and with highly developed forms for all their classical simplifications. Though the pictures reach us in poor condition, they express such elevation and profundity of spirit, such definition of character in the individual figures, and such significant force and harmony of disposition in the groupings, that they cannot fail to be deeply moving. The *Funeral of the Saint*, with its solemn composition within a severe architectural frame, and in its concentrated power of expression, of sorrow and veneration as expressed in the various psychological types depicted, remains one of the unsurpassed masterpieces of art. *St. Francis Receiving the Stigmata* above the archway, shows a counterbalance of gesture so dramatic in its freedom as to be worthy of Michelangelo himself.

The Peruzzi chapel is decorated with scenes from the life of St. John the Baptist and St. John the Evangelist, which, perhaps because they were discovered in an even worse state, or because restored by an inferior craftsman, can no longer be appreciated for pictorial values alone; but the composition in balance of masses, in the architectonic framework and in its dramatic content, preserves a powerful and profoundly impressive vitality. The scene of *Herod and Salome*, in its compositional severity, has a force which communicates that sense of restrained tragedy which seems to smoulder in the breasts of its apparently impassive participants. In the *Resurrection of Drusiana* the grave figures in their broad, statuesque

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draperies, are massed outside the city walls, unshaken in their faith in the coming miracle. The *Ascension of St. John the Evangelist* takes place in the midst of grandiose figures, whose summary and trenchant delineation so strongly impressed Michelangelo that he used them as models for pen and ink studies.

Faced with these solemn scenes, so pervaded with a sense of truth, the observer forgets the passage of time and believes himself to be assisting at an actual event. Here Giotto is the direct precursor of Masaccio.

The chapel of the Palazzo del Podestà (Bargello) seems peopled now with shades of the past; there the *Paradise* interests us particularly for its unique portrait of Dante, recovered in 1859 when its surroundings, once prison cells, were at that time restored to their original form. Here also the scenes from the lives of the Saints recalls the Scrovegni Chapel both for their decorative and artistic interest.

COMING AUCTIONS

Oettinger-Wallerstein-Nestle et al. Sales

FINE English and French color prints from the collection of Prince Oettingen-Wallerstein and other owners together with valuable old engravings by the great masters of the fifteenth, sixteenth and seventeenth centuries will be dispersed at public auction on June 16 and 17 at the galleries of C. G. Boerner, 26 Universitätsstrasse, Leipzig. This will be followed by a sale on June 18 of the Nestle Art Library comprising fine bindings, manuscripts and valuable miniatures. One June 19 drawings by old and modern masters including German, Dutch and Italian schools ranging from the sixteenth to the twentieth centuries will likewise be sold.

The Oettingen-Wallerstein Collection comprises such German masters as Altdorfer, Pieter Breughel, Cranach and a fine selection of Dürers, together with examples of Ruisdael and Martin Schongauer. Italy is represented by Canaletto and Guido Reni and France, among others, by Chardin, Fragonard, Greuze and Lancret. The subsequent sales are of corresponding importance.



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122 Franklin's first edition of <i>The Definitive Treaty between Great Britain and the United States of America</i> ; original wrappers, uncut; N.p., 1783	James F. Drake, Inc.	300
132 George Gissing's autograph commonplace book, entitled <i>Extracts from my Reading</i> , with the date "Ap. 1st/80" on front cover	Walter M. Hill	675

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407	An original miniature portrait of Washington painted from life by W. R. Birch.....	C. V. Howard	1,000

The sale of books, autograph material and first editions from the library of Mrs. A. Sorg-Walser held at the American Art Association-Anderson Galleries on May 18 and 19 brought a total of \$15,467.50; the important items follow:

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28	Balzac's <i>La Comedie Humaine</i> , first complete English translation; one of one hundred copies of the Memorial Edition printed on Japan vellum; Philadelphia: George Harris (1900)...	Thoms & Eron, Inc.	\$170
197	Joseph Jefferson Edition of Washington Irving's Works; New York: G. P. Putnam's Sons, n.d. One of two hundred and fifty sets.....	Bought on Order	235
228	Abraham Lincoln. Complete Work. Edited by John G. Nicolay and John Hay. Extra-illustrated set in twenty-four volumes; Presidential Edition...	Thoms & Eron, Inc.	320
290	First edition in German of the famous Nuremberg Chronicle, completed in December, 1493; in sixteenth century binding. Nuremberg: Anton Kobberger, 1493.....	Duttons, Inc.	220
392	The Works of William Makepeace Thackeray, one of fifteen sets of the Smith, Elder & Co. Edition, London, 1878-86. Extra-illustrated with original watercolor drawings.....	Bought on Order	365

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NO.	ITEM	PURCHASER	PRICE
62	<i>White Tree Trunks</i> , pencil and watercolor by Cézanne; painted in 1883-87	George L. Phillips	\$ 875
67	Berthe Morisot's <i>Bord de Rivière</i> ...	C. W. Kraushaar	800
76	<i>Madame Zborowska</i> by Modigliani...	J. H. Weitzner	800
77	Cézanne watercolor, <i>Les Grands Arbres</i> ; painted in 1885-86.....	David M. Heyman	1,500
78	Pencil and watercolor by Cézanne, <i>The House on the Hill</i>	D'Atri	975
79	<i>Tahiti</i> by Gauguin, signed and dated "97".....	Louis J. Harion	1,700
180	<i>Deux Femmes</i> , pencil drawing by Seurat.....	Marie Harriman Gallery	425
187	<i>Vase of Roses</i> by Fautin-Latour....	C. W. Kraushaar	425
201	<i>Mother and Child</i> , sepia wash by Picasso.....	A. Straus	1,050
202	<i>La Jeune Fille au Tableau de Chevellet</i> , pencil drawing by Seurat.....	Louis J. Marion	5,700
203	<i>Un Bras Lové</i> , in pencil, by Seurat..	Raymond Kane	2,000

The Editor's Review

(Continued from page 13)

Since the Customs Service exercises a certain control, for instance, over precious stones and jewelry sold at retail in this country to determine if it has been correctly entered, could it not also supervise to some extent the destiny of so-called antiques which, though of modern manufacture, were "dressed up as old" even at the time they paid duty? If some indelible mark for the use of the Customs Service, stating that an object has been entered and paid duty as modern, cannot be successfully evolved, could not the Treasury Department demand a specially high duty or penalty for goods obviously intended to pass as antiques?

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EXHIBITIONS IN NEW YORK

(Continued from page 4)

Bignou Gallery, 32 E. 57th St. *Twentieth Century Paintings*, to June 30.Boyer Galleries, 60 E. 57th St. *Paintings by Burliuk, Clivette, Constant, Gorky and Weston*, to June 15.Carroll Carstairs, 11 E. 57th St. *Modern French Paintings*, to July 1.Contemporary Arts, 41 W. 54th St. *Summer Exhibition: "Pleasure,"* to June 10.Delphic Studios, 730 Fifth Ave. *Mexican Art*, to Sept. 4.Downtown Gallery, 113 W. 13th St. *Exhibition of Small Paintings in Oil and Watercolor by Leading American Artists*, June 8-25.Durand-Ruel, 12 E. 57th St. *Nineteenth and Twentieth Century Painting*, to Sept. 1.Ferargil Galleries, 63 E. 57th St. *Six American Watercolorists*, to June 22.Findlay Galleries, 8 E. 57th St. *Paintings by Contemporary American Artists*, to June 12.French Art Galleries, 51 E. 57th St. *Modern French Watercolors*, to June 30.Karl Freund Gallery, 50 E. 57th St. *Ducks and Geese*, to June 10.Grand Central Art Galleries, 15 Vanderbilt Ave. *Painting and Sculpture*, to June 15.Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings and Sculpture by American Artists*, to June 15.The Hampton Shops, 18 E. 50th St. *Four Rooms in Modern Setting*, to July 1.Marie Harriman Gallery, 61 E. 57th St. *Modern French Paintings*, to Sept. 1.Arthur H. Harlow & Co., 620 Fifth Ave. *Miscellaneous Prints*, to July 1.Frederick Keppel & Co., 71 E. 57th St. *Miscellaneous Etchings*, to Sept. 1.Kleemann Galleries, 38 E. 57th St. *American Paintings and Etchings*, June 7-30.Theodore Kohn & Son, 609 Fifth Ave. *Paintings by Virginia Snedeker*, to June 25.M. Knoedler & Co., 14 E. 57th St. *Contemporary Paintings*, to July 1.C. W. Kraushaar Art Galleries, 730 Fifth Ave. *American Watercolors*, to June 19.John Levy Galleries, 1 E. 57th St. *Old Masters*, to Sept. 1.Lilienfeld Galleries, 21 E. 57th St. *Old and Modern Masters*, to July 1.Guy Mayer Gallery, 41 E. 57th St. *Contemporary Prints; Antique Chinese Plates*, to July 1.Metropolitan Galleries, 730 Fifth Ave. *Paintings by Westchiloff*, to June 15.Midtown Galleries, 605 Madison Ave. *Retrospective Exhibition of Paintings Shown Throughout the Year*, June 7-30.Milch Galleries, 108 W. 57th St. *Group Show of American Painting*, to July 1.Frances Miller, 24 W. 55th St. *Designs for Rugs and Textiles*, to June 15.Montross Gallery, 785 Fifth Ave. *Paintings by the Arthur Schwieder Group*, to June 15.Morton Galleries, 130 W. 57th St. *Group Show*, to July 1.J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to July 1.Newhouse Galleries, 5 E. 57th St. *Old Masters*, to July 1.Nierendorf Gallery, 20 W. 53rd St. *Creative Art Education*, to July 1.Frank M. Rehn Galleries, 683 Fifth Ave. *Spring Exhibition*, to June 9.Paul Reinhardt Galleries, 730 Fifth Ave. *Gouaches by De Chirico*, to June 17.Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to July 1.Schwartz Galleries, 507 Madison Ave. *English and Continental Paintings*, to July 1.Sporting Gallery and Bookshop, 38 E. 52nd St. *Sporting Books and Prints of the Derrydale Press*, to June 19.Marie Sterner Galleries, 9 E. 57th St. *Fifty-six Artists—Fifteen Nationalities*, to Sept. 1.Studio Guild, 730 Fifth Ave. *Paintings by Members*, to June 12.Walker Galleries, 108 E. 57th St. *Paintings of Iraq by the Hoffman Sisters*, to June 19.Hudson D. Walker, 38 E. 57th St. *Paintings by Contemporary Americans*, to June 12.Westerman Gallery, 24 W. 48th St. *Paintings by Lovis Corinth*, to June 20.Weyhe Gallery, 794 Lexington Ave. *Collected Prints and Drawings*, to Sept. 1.Yamanaka & Co., 68 Fifth Ave. *Chinese Art of the Ch'ing Dynasty*, to July 1.Howard Young Galleries, 677 Fifth Ave. *Old Masters*, to July 1.

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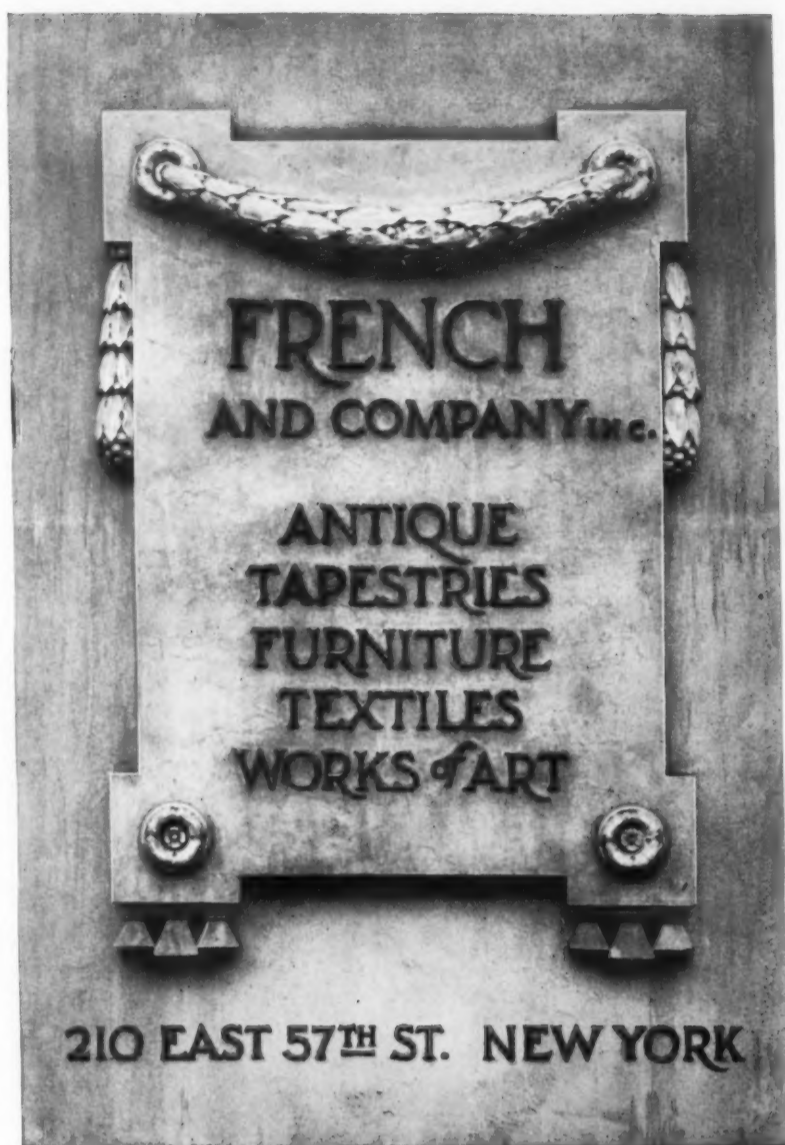
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The last sale of the current season will be held on May 27. The period of the summer months is an advantageous time to arrange desirable bookings in the 1937-1938 season for dispersal at public sale of art collections and libraries or portions thereof for combination with property of other owners in joint sales. Appointments for consultation with executives of the Galleries may be made. Summer hours will be from 9 to 5, except Saturdays and Sundays.

CATALOGUE SUBSCRIPTIONS

Four dollars for the art department series and four dollars for the book department series (Canada and foreign five dollars) is the subscription price for season's catalogues. If purchased singly, the cost of catalogues over a season would amount to ten times the cost of the subscription. The careful attention given to details of text and format in their production is the basis for reliance on American Art-Anderson Galleries catalogues as guides to sales and justifies their use as reference works. During the season just ending, some of the outstanding catalogues issued have been those for the American collection of Herbert Lawton of Boston, the Chinese porcelains of the J. Horace Harding collection, Gothic and Renaissance art belonging to Mrs. Herbert Shipman, art property of the Insull trust estate, modern paintings and drawings of the Cornelius J. Sullivan collection, engravings and etchings of both the Stern and Stein collections, the sporting library of Fitz Eugene Dixon of Philadelphia, and the George Allison Armour library.

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